

The Historical Association of Southern Florida

UPDATE

Special Issue!

Volume 11, Number 2

May 1984

\$3.00



THE FINAL WORD

This month members of the Historical Association of Southern Florida are receiving a copy of the introductory **Guide to the Museum** in place of the May issue of the association's quarterly magazine **Update**.

If you have not been to the new museum yet, remember to take this **Guide** with you when you go. It can be helpful as you tour the building. If you have been to the museum and plan another visit, take the **Guide** with you so you will not need to buy another copy.

One day in February...

the last artifact in the museum on South Miami Ave. was packed up to go to the Downtown Cultural Center. Although the new museum was not ready to open the Museum of Science needed the old museum space to set up a show that had been contracted a year previous. The Muppets were coming!

Curator of Collections Daniel Markus recorded the end of that era on film for the files, from which these pictures were taken.

Do save as a keepsake the **Update** wrap-around with Daniel Markus's fine pictures of the former museum and Alice P. Willey's browsing in the museum even while the packing to move was taking place. Letters from readers comment on **Update's** 1920s theme in February. The May **Update** becomes the August **Update**. Look for it the first of August.

Marie Anderson

AROUND THE MUSEUM

BOX BROWSING

A LETTER

Back in 1784 in the Bahama island area of the West Indies the British were trying to cope with thousands of American Loyalist refugees from the United States. Sandra Riley in her recent book on the Bahamas islands **Homeward Bound** reports that England had not kept in touch with the Bahamas very well and did not move to help local authorities cope with the refugees, provoking an American Loyalist to write:

Nova Scotia we see has been more early and particularly attended to, and as these Islands were also long ago held out as a Land of Promise and an Asylum to the Unfortunate several Thousand of Emigrants of various Colours and Professions from the American Continent have within these last twelve months arrived, and more are still coming in here to Settle. But as yet no sort of Attention either from the Crown or Parliament has been paid to this Country since the Peace.

A RECIPE

Philip Dumaresq, a Boston merchant, his wife and five children were among the refugees who liked the climate on Abaco but found the soil so shallow that the sun heat on the rocks below burned up the vegetables. They did manage to grow Guinea corn, potatoes, yams, turnips, oranges, limes and plantains.

Had **The Florida Cookbook** by George Fichter been available, Mrs. D. probably could have served:

West Indian Scalloped Yams

1½ lbs yams, slices 1½ tsp. salt
1 large onion, sliced ¼ tsp pepper
½ cup grated cheese ¼ lb butter
3 cups coconut milk (or regular milk)

Obtain coconut milk by pouring hot water over freshly grated coconut meat and then pressing the coconut to get out the fluid. Strain, saving the liquid. Precook yams in lightly salted water until slices begin to be tender. Grease casserole dish with butter, then add the yams and onions in layers, salting and peppering each layer. Add the coconut milk (or regular homogenized milk). Cook in oven at 350° until yams are completely tender and top of casserole begins to brown. Remove from oven and dot top with butter, spreading grated cheese over the top. Return to oven only long enough for the cheese to melt. Serves 3-4.

Mrs. Dumaresq might have had to omit the cheese.

A SONG

Only a person who was out of this hemisphere in January does not know who is Number One this year. The crowds cheered their lungs hoarse wherever they were gathered for the 1984 winners of the Orange Bowl's 50th football game, the University of Miami's Hurricanes.

Then came the moment of the UM's alma mater. The music is familiar but what about the words? A chat with students and old grads was less than productive. They stood and proudly began, "Southern suns and sky blue waters . . ." As with the "Star Spangled Banner" "la, la, la" seems to be next. A call to Mildred Merrick at the UM library produced options which led to cul de sacs: "The book is out of stock right now," "Try this number." So I referred to a faithful source, Dr. Charlton Tebeau's history of the University. I was able to find that the words were written by William S. Lumps and the music by Christine Asdurian but only the first line of the lyrics was included.

Judith Fornes, HASF's grants officer and a UM graduate, pointed me in the right direction. "The alumni office has mimeographed copies. The office is next to the tennis court." The

► Continues on page 4

LETTERS

The February 1984 issue captures (for me) the special aura of the Miami area of the boom time. I'm proud to be included.

On page 4, top, the sidewalk of the building at the left of the fire station belonged to the old **Miami Metropolis**, owned by S. Bobo Dean and sold (at least the newspaper) to former Gov. James M. Cox of Ohio, as herald (no pun) of the **Miami Daily News** at the News Tower on the bayfront.

(The "no pun" would have significance to the early Miami newspaper people. Mr. Dean and Frank Shutts, owner of the **Miami Herald**, would not permit fraternization between their staffs. Could cost a job—though a rare one did quit the **Metropolis** for more pay at the **Herald**.)

The string of Coral Gables buses on page 15, if memory serves, was the collection of vehicles ready to take prospective buyers out to see what George Merrick was offering as new homesites. Mr. Merrick was extravagantly "big"—with success.

As to the site of the picture, I am reminded of the first week I was on assignment from the **Daily News** to "cover" Coral Gables. On Friday I finally found the police station. (The streets were

supposed to be laid out like Boston's—from a "hub.") I remarked at the police station about my difficulty with the weird layout of streets. A policeman said, "Why didn't you try speeding?"

Norma D. True
2532 Goldenrod St.
Sarasota, FL 33579

It was a treat to see the byline of Norma Davis True in **Update**. She befriended me when I came to Miami exactly 50 years ago. Without her help and encouragement, I might not have enjoyed a lifetime in newspaper work.

Jeanne Bellamy
2718 Segovia St.
Coral Gables, FL 33134

Thank you for putting my story in such good company. I thrive on nostalgia and this issue made life more pleasant. I received so many compliments on my story. It encourages me in my writing.

Maylen Newby Pierce
300 Mendoza Ave., #4
Coral Gables, FL 33134

I was most interested in the **Out of the Trunk** photograph in the February 1984 issue as I have just completed research on the history of the Coral Gables Transit System which was published in the November 1983 issue of **Motor Coach**

Age. According to my research, this photograph was taken by William Fishbaugh March 7, 1925 (negative 3613) from the water tower on Alhambra Circle. The street seen in the upper right is North Greenway Drive.

Another photo of the same buses was also taken March 7 on Coral Way at Ponce de Leon in front of the Administration Building (negative 3614). The lead bus is a Fageol followed by Merrick's fleet of White buses which were used to transport prospective land buyers to Coral Gables from points as far away as New York, Chicago and San Francisco. At the peak of land sales, Merrick had a fleet of these buses which may have numbered as many as eighty. They were painted coral pink with blue lettering which, to say the least, made them eye-catching.

Samuel D. LaRoue, Jr.
5980 SW 35 St.
Miami, FL 33155

Sylvia Martin telephoned to give the same information as LaRoue and True. She lives on ten acres on Sunset that she has lived on since she came to what was then Larkin from Milwaukee in 1917. Her father Sigmund Graenicher, a retired naturalist, biologist, had come to Miami with his wife from Massachusetts in 1916. For 20 years Sylvia Martin was city clerk for South Miami.

Historical Association of Southern Florida

Guide To the Museum

AN INTRODUCTION



\$3.00

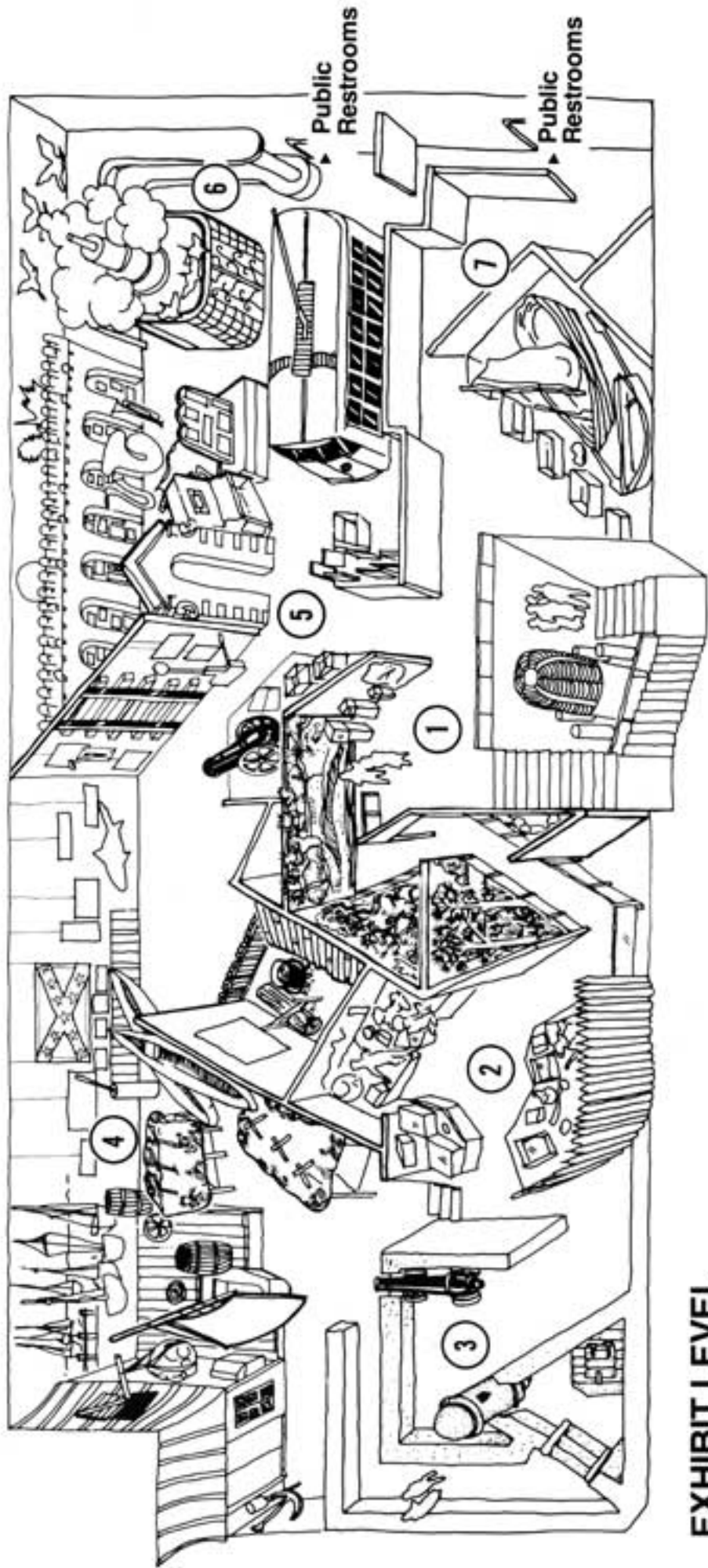


EXHIBIT LEVEL

- 1 Land and Sea
- 2 First Arrivals
- 3 International Rivalry
- 4 Southward Expansion
- 5 New People, New Technology
- 6 The Black Experience
- 7 Gateway to the New World

It is a pleasure for us, as native Miamians, to welcome you to the Museum of the Historical Association of Southern Florida. We are sure you will enjoy your visit and learn much from the exhibits here.

Dade County in the 1980s is such a fast-paced and cosmopolitan area that sometimes we forget the past from which today's prosperity has grown. The Museum of the Historical Association of Southern Florida is designed to show Miamians - oldtimers and newcomers alike - the four thousand years of human endeavor which have contributed to making the Magic City what it is today. The theme of Miami's past has been the constant arrival of new groups of people, bringing with them different ways of looking at the world and of mastering it.

By taking a good look at the past, we understand better what is going on around us today and can prepare ourselves for the future. The Museum is designed to help us develop this kind of historical sense in a thoroughly enjoyable way.

Thank you for coming. May you take away with you a deeper appreciation of our very special city.



Governor Bob Graham

Adele Graham

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On the cover: The new Historical Museum draws you across the plaza of the downtown cultural center from the arcade entrance of the library.

Photo credits: Cover and all exhibit pictures, Steven Brooke; Graham, Firestone, Clark, Apthorp, Nimnicht, Fields, The Miami Herald; all others, HASE.

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HASF History

Historical Association of Southern Florida:
Its Founders Loved History – And Made It



BY ARVA MOORE PARKS
HASF President 1973-74

Although many people believe that Miami has no history a group of people who knew better organized the Historical Association of Southern Florida (HASF) 43 years ago, making it one of the oldest continuing cultural institutions in Miami. The original concept of HASF included not only the promulgation of South Florida history but also recognized South Florida's connection to Caribbean history as well. In light of Miami's recent history the founders of the Historical Association seemed to have had a keen understanding of Miami's future as well as her past.

The founders of the Historical Association included people who loved history, wrote history, and made history. George Merrick, founder of Coral Gables; two former candidates for Governor of Florida, Sen. F. M. Hudson and James M. Carson; and former Miami mayor and president of the First National Bank, now Southeast Bank, Edward Romfh all made their place in history. Other notables included Mrs. Florence P. Haden, developer of the Haden mango; Hugh M. Matheson, former mayor of Coconut Grove and member of the pioneer Matheson family; Robert H. Montgomery, benefactor of Fairchild Tropical Garden; Hervey Allen, nationally known novelist; and Ruby Leach Carson, historian.

The Historical Association was organized in April 1940 and incorporated in 1941. George Merrick became the first president. The first board of directors included Bowman F. Ashe, president of the University of Miami; S. Bobo Dean, editor of *The Miami Daily News*; Marjory Stoneman Douglas, historian and author; John C. Gifford, naturalist and author; Thomas J. Pancoast, one of the developers of Miami Beach; and Charlton W. Tebeau, historian.

Within a year the Association published the first issue of its scholarly annual *Tequesta*, edited by University of Miami English professor Lewis Leary. From the beginning the University of Miami played a leading role in HASF. Until 1956 *Tequesta* was a bulletin of the University, and after that the University continued as co-publisher until 1974. In addition the University provided the first repository for the HASF collections, a metal file cabinet in the University's library.

The first issue of *Tequesta* contained a remarkable number of articles that set a standard of excellence continuing to this day. The writers included both professional historians like Robert E. McNicoll and non-professionals like George E. Merrick, Thomas P. Caldwell, and John Matthews Baxter.

For the first twenty years of the Historical Association's history the publication of *Tequesta* was its most important effort, but it also held well-attended public program meetings. Beginning in 1951 HASF erected historical markers in various locations throughout South Florida. To date, 51 markers have been placed, commemorating a span of four thousand years of human activity in the South Florida area. HASF also published important documents and republished out-of-print books that were important to the understanding of South Florida history. Finally, until

others took up the cause, HASF was the leading advocate for historic preservation.

From the beginning many members of the Historical Association dreamed of opening a historical museum and library in Miami. With this in mind HASF began collecting artifacts, photographs, books, and manuscripts. When the collection grew too large for the U.M. file cabinet, Withers Van Line of Coral Gables stored the historic treasures, free of charge.

In 1948 Historical Association members began a building fund for a proposed museum. From a \$15 beginning the fund grew to over \$30,000 by 1960. In that year HASF purchased an old house at 2010 North Bayshore Drive and opened its first museum in 1962.

Although the members of the Historical Association were justly proud of their new museum, everyone saw it as a temporary move until a larger more appropriate site could be found. It is noteworthy, however, that this first museum was opened and operated without one cent of public funds. HASF members raised the money, underwrote the mortgage, collected items for the exhibits, and volunteered their special expertise to the cause. Many of the present museum's artifacts and collections came as a result of this early effort, without which they would probably have been lost to future generations.

In 1972 the Museum was relocated in a new Dade County facility built for the Historical Association adjacent to the Museum of Science. Even with this initial public partnership, financial responsibility for opening, staffing, and operating the second museum fell entirely on HASF.

Although the new museum building gave the Historical Association and Miami's history more visibility, it too was viewed as a temporary home. In 1973 when Mayor Jack Orr, who had been a former board member of the Association, began to dream of a cultural complex for Miami he encouraged the Historical Association to participate in the discussion. By 1975, after Dade County had decided to create such a complex in the downtown government center, County Mgr. Ray Goode contacted the Historical Association president, Adm. Irving J. Stephens, to see if HASF was interested in being part of this exciting new venture. At the same time, the County allocated \$12,000 toward the museum's yearly operational expenses. This contribution was an important milestone in public recognition and support for South Florida history.

Once the Historical Association's board became committed to the new museum and the Dade County Commission under Mayor Stephen P. Clark voted to build a \$3,000,000 historical museum in the cultural center HASF members and staff worked tirelessly to secure the resources necessary to fabricate the exhibits and make the new project one of the finest regional history museums in the country.

Beginning with a \$375,000 challenge grant from the National Endowment for the Humanities, the Association garnered another \$900,000 from the State of Florida for

the permanent exhibits. Individuals, foundations, and corporations in South Florida contributed thousands of additional dollars, highlighted by a half-million-dollar gift of Wometco Enterprises, Inc., stock from Mitchell Wolfson, Jr., which made possible HASF's purchase of the rare John James Audubon **The Birds of America** elephant folio. Another \$175,000 grant from the Dade County Council for the Arts and Sciences put the icing on the cake by providing funds for the production of audio-visual material that will aid visitors in understanding their role in the continuing story of South Florida.

During the Historical Association's 43-year history thousands of people have helped it to research, collect, preserve, and interpret South Florida history. Although it is impossible to list everyone who played a major role, four notable leaders and visionaries deserve special recognition. They are Dr. Charlton W. Tebeau, Justin P. Havee, Marty Grafton, and Randy Nimnicht.

For 38 years Dr. Tebeau has edited **Tequesta**. He was present at the first organizational meeting of the association, was elected to the first board of directors, served as president, and continues to be the spiritual "godfather" of the organization. In 1976 HASF recognized Dr. Tebeau's unique commitment by naming the museum library the Charlton W. Tebeau Library of Florida History.

From 1942, when he became acting recording secretary, until 1965 Justin P. Havee was the moving force behind HASF. He was program chairman, fund-raiser and recruiter, and after 1954, executive secretary, at a time when there were no paid employees. He was the one who pushed for the first museum, raised most of the money for the building fund, located many of the major exhibits, and had the organizational skill to put everything together to see that the job was done. As an employee of Pan American Airways he interested Pan Am in the Association. Pan Am not only paid for some of the historical markers, but also provided strong corporate support to the young museum. It once provided a plane to fly board members to a marker dedication in Key West.

In 1967 Marty Grafton became executive secretary of HASF. Her vision was to get Dade County to build a new building for the Historical Museum adjacent to the Museum of Science. She drafted John C. Harrison into the Association, and together they convinced both the County and the Museum of Science that the Historical Association deserved their support. The board of the Historical Association saw the second museum as another temporary facility because the Museum of Science site was not large enough for two museums and the Museum of Science would need the space for its own expansion.

After the building was completed Marty Grafton used her artistic and graphic talents to design the new museum's exhibits, and then painted most of the graphic displays herself. She was aided by the museum's director, David Alexander, who used his knowledge of Miami's history and his extraordinary speaking talents to further

promote the cause for South Florida's history.

Marty Grafton also believed that the Historical Association needed to branch out and interest a broader group of people. With this in mind she suggested that the bylaws be amended to limit board involvement to six years, opening the way for new leadership to emerge. After her six-year term she stepped down, knowing that she had taken the Association into a new era.

It was Marty Grafton who drafted me into the Association to finish the term of a recently resigned recording secretary. My initial board meeting was the first ever held in the then new museum. After becoming president in 1973 I envisioned the Association as an activist organization, one involved in the mainstream of the present, its major role to educate this community of people to the fact that they needed to understand Miami's history in order to develop a sense of place. I believed that HASF had a unique opportunity to bring these people together. In 1973 HASF made a little history of its own. It doubled its Black board membership by placing Kate Stirrup Dean alongside Gwen Cherry, who had been a board member since 1971, and also brought on the board Cuban refugee Alfredo Duran, thereby giving HASF one of the first truly representative boards of any cultural organization in town.

As president of a growing institution that had suddenly become more visible in the community, I became aware that the Museum needed a director who would have not only historical expertise but business management and museum operational expertise as well. Until a new director could be hired Dr. Thelma Peters, a long-time stalwart of the organization, served as acting director.

In 1974 Dr. Tebeau and I convinced Randy Nimnicht, a native Miamian with a Master's Degree in history and administrator of the State Historic Preservation office seated in Tallahassee, to come home to Miami and turn the Historical Association Museum into an expanded, professionally run regional museum.

When Randy Nimnicht arrived it marked the beginning of another era, different from the past ones when most of the leadership had come from board members and volunteers. As new director he outlined a long-term plan designed to upgrade the present museum while building toward a future museum in another location. Within five years the HASF museum was accredited by the American Association of Museums and plans were underway to relocate to the Dade County Cultural Center.

The new \$6,000,000 Historical Museum of Southern Florida demonstrates what the public sector, a private organization, and thousands of people can accomplish when they work together. The future of the Historical Museum of Southern Florida, like the future of South Florida itself, belongs to those people – old and young, native and new – who see themselves as part of the long, fascinating, and continuing saga of human activity in this special place we call Miami.

The Historical Association of Southern Florida's new museum is one of the best regional history centers in the country. The invitation from Dade County to move into the Cultural Center gave our Association the incentive to grow and expand. In return, we are giving the people of South Florida a fine presentation of local history.



James W. Apthorp

James Apthorp
President, Board of Trustees 1983-1984

Tropical Dreams

A People's History of South Florida

The history of South Florida is the story of man in a unique environment. It begins over 10,000 years ago with the arrival of the earliest prehistoric Indians and continues through the multi-cultural metropolis of the 1980s.

In the Historical Museum, exhibit settings recreate past eras. A high oolitic limestone bluff introduces South Florida geology ... an archeological dig site features shell tools dating to 500 B.C. ... a replica of a Castillo de San Marcos lookout tower looms over Eighteenth Century cannons ... the front porch of a homesteader's cottage

hosts an AV program with views from the 1880s ... and a 1925 City of Miami trolley car takes on passengers from the nearby Art Deco theater.

Through artifacts, photographs, life-size dioramas, audio-visual presentations and participatory activities, the Historical Museum communicates the fascinating story of man in South Florida. This guide provides the interpretive themes which are the foundations of the exhibits. We hope you enjoy your museum experience.



1. LAND AND SEA

South Florida's geological foundations, climate, coastal waters, Everglades, pinelands, flora and fauna together make up a subtropical environment which includes the only tropical habitats – coral reefs and Florida Keys – in North America. An understanding of this region's natural resources is a key factor in the study of man's history. All new arrivals, from the earliest prehistoric Indians through those coming here today, have adapted their way of life in order to survive in South Florida. Although at times in the past man has altered the land and sea to fulfill his desires, he is now beginning to realize his actions may have unforeseen consequences for our unique and delicate environment.



LAND AND SEA

Limestone rocks make up the land mass of South Florida: Oolitic, Coral and Bryozoan.



LAND AND SEA

The highest terrain in South Florida is the Oolitic limestone ridge which separates the coastal waters from the Everglades.



▲ LAND AND SEA

Sandy beaches, mangrove-lined bays and estuaries, the Keys, the Ten Thousand Islands and Florida Bay are part of South Florida's coastal water zone.



▲
LAND AND SEA

The life cycles of flora and fauna in the Everglades are defined by the wet and dry seasons.



▲
These bone hooks on loan from the Smithsonian's National Museum of Natural History were carved by prehistoric Indians.

2. FIRST ARRIVALS

The first people to inhabit South Florida were here as early as ten thousand years ago. They were descendants of those who had migrated to America from northeastern Asia, traveling across a land bridge between Alaska and Siberia in pursuit of herds of mammoth, caribou, horse, bison and other large animals. Crucial to their survival was the ability to adapt to the environmental conditions surrounding them. As people moved into Florida, they gradually changed their way of living to fit the resources and environs. The lifestyle of the prehistoric Indians of South Florida, including food, clothing, shelter, and even aspects of religious and social activities, was tied directly to the South Florida environment.

FIRST ARRIVALS

The first people to live in South Florida were hunters and gatherers.



FIRST ARRIVALS

Much of the knowledge we have about South Florida's prehistoric Indians is from the work of archeologists, scientists who study past cultures to recreate the history of man.

INTERNATIONAL RIVALRY

For nearly 300 years Florida was a colony of Spain.



3. INTERNATIONAL RIVALRY

The geographic location of South Florida, guardian of the trade routes and buffer zone between the English and French to the north and the Spanish to the south, determined its destiny for over 300 years following Ponce de Leon's visit in 1513. It was a period of interaction between people and nations, of red men interacting with white, of white with black and of black with red. Although the international struggle for control of the Florida peninsula did not occur primarily in South Florida, that struggle and its outcome shaped the development of this region.

INTERNATIONAL RIVALRY

Caught in a severe hurricane La Nuestra Senora de Atocha, guard galleon to the 1622 treasure fleet, was wrecked on the Florida Reefs.



INTERNATIONAL RIVALRY

L'Orateur is an 18th Century French cannon salvaged off the coast of Haiti.



SOUTHWARD EXPANSION

Wreckers, seamen and merchants were early settlers of the island town of Key West.

4. SOUTHWARD EXPANSION

The period of International Rivalry ended when the United States gained possession of Florida. At the very southern end of the peninsula came the blossoming of the island town of Key West as the center for the wrecking industry. The important trade routes which pass close to the treacherous coral reefs caused the development of a regulated system of salvaging cargoes and saving lives. Navigational improvements gradually reduced the number of wrecks. Mainland settlement was encouraged with the passage of the Homestead Acts. To help make good lands available to settlers, the United States adopted a national policy of Indian removal. In Florida that meant treaties, reservations, and many years of war as the Seminoles resisted their forced removal from Florida.



SOUTHWARD EXPANSION

Seminole women wore long sleeved, pullover blouses and full skirts made of colorful cottons and calicos. (Skirt is on loan from the National Museum of Natural History.)





▲ SOUTHWARD EXPANSION

Pioneers of the 1880s built homes of Dade County pine, processed comptie starch and traveled by sailboat on Biscayne Bay.



▶ SOUTHWARD EXPANSION

Some early Coconut Grove pioneers and visitors, including Flora McFarlane, Mr. and Mrs. Kirk Munroe, Charles Stowe, Counts D'Hedouville and Nugent, and Ralph Munroe, gathered for this group portrait.

▼
NEW PEOPLE, NEW TECHNOLOGY

During the Roaring Twenties thousands of people came to South Florida to make their fortunes in the real estate boom.



5. NEW PEOPLE, NEW TECHNOLOGY

The harnessing of steam power in the 19th Century provided man with tools to shape the environment to fulfill his needs, plans, and desires. The beginning of this new era in South Florida was marked by the 1896 arrival in Miami of Henry Flagler's FEC railway. Soon additional lands for agriculture, tourism and settlement were being created by drainage and land fills. Roads, bridges, and airfields opened new avenues into South Florida. Thousands came to the area during the real estate boom of the 1920s and the face of South Florida changed drastically as dream cities, tourist resorts, subdivisions and skyscrapers materialized. Although the 1926 bust shattered the dreams of many South Floridians, population growth and development continued through the Depression era. The military brought thousands to the area during World War II, when South Florida's mild climate and vacant tourist facilities were used as a major training center for soldiers.



▲
NEW PEOPLE, NEW TECHNOLOGY

One of the most popular artifacts on display is No. 231, a beautifully restored 1925 City of Miami trolley car.



▲ THE BLACK EXPERIENCE.
Blacks were the principal labor force of early Miami development.

6. THE BLACK EXPERIENCE

The Black Archives, History and Research Foundation in cooperation with Dade County Public Schools provided the Historical Association with the source materials for the black history exhibits. As the principal researcher for this important project I was assisted in gathering source materials by a committee of pioneers. Meeting nearly every Tuesday, except during the summer months, they were organized to help identify the issues and personalities. The chairman of this committee was Mrs. Cleomie Ward Bloomfield, a retired teacher. She was assisted by Mrs. John E. Culmer, housewife; Mrs. Wilhelmina Franks Jennings, retired elementary school teacher; Mrs. Rachel Culmer Williams, retired school librarian; Mrs. Jane Davis Lewis, retired high school teacher. Their families have lived in Miami at least fifty years. This group worked long hours searching file cabinets and garages, and talking with other pioneers.

School children visiting the new Historical Museum will benefit from the numerous hours of research that have gone into documenting the black experience. Prior to the Cuban influx in the 1960s the black community was the largest minority group in Dade County. Settling here as early as the 1880s they remained, worked the land, and survived against odds.

Toiling by the sweat of their brows, they played an important role in building this metropolitan area. Like other pioneers, early black residents braved swarms of mosquitos, hurricanes and an economic depression. As if those maladies were not enough, members of the black community were also terrorized by the Ku Klux Klan, lynched, and treated as "non-citizens" and "non-persons." Blacks were restricted and segregated in housing,

employment, education, and every phase of life. These laws were upheld by the Supreme Court of the United States.

Extending over fifty years in Miami, Dade County, these confinements impacted every phase of life and profoundly affected each generation. Artificially portraying social issues is not compatible with contemporary teaching curriculum trends. Because of their intensity, these issues are being documented and their interrelationships interpreted. They are an integral part of the development of Dade County's history.

Some local history books are beginning to provide limited information about black people. However, too often the interpretations continue to show lack of understanding concerning the black experience. School children countywide are fortunate that at the new Historical Museum they will learn about blacks in South Florida.

The principal exhibit reflects two basic concepts-

1. blacks literally built Miami prior to the influx of Cuban and Haitian refugees;
2. despite limitations by laws and customs, black people in Miami developed a viable and successful community.

The children will see the black community, historically called Colored Town, the way it was.



BY DOROTHY J. FIELDS
Founder & Chief Archivist,
Black Archives Foundation



◀ **GATEWAY TO THE NEW WORLD**
A homemade boat carried five Cuban refugees to Miami in 1979.

7. GATEWAY TO THE NEW WORLD

The general trend of people moving from rural to urban areas combined with job availability and technological advancements in transportation, construction, and other industries caused South Florida to experience a new surge of population growth following World War II. The annual number of tourists in South Florida also increased tremendously as people came to visit year round rather than just during the winter months. Thousands of refugees, beginning with the Cuban exodus in the early 1960s and continuing into the 1980s with the Haitians, have come to South Florida seeking a new life. South Florida has become a metropolitan community with increasing international significance in the Americas.



▲ **GATEWAY TO THE NEW WORLD**
The Museum has a growing contemporary collection which documents the more recent past.

Research Collections

More Space for Primary Research Collections Means More Access, More Use, More Growth



BY REBECCA A. SMITH
Curator of Research Materials

It is common knowledge among librarians, archivists, and curators that, no matter how large the facility, it is not big enough to hold everything. The collection can be only as large as the space available to store it, so the building determines what will and will not be collected. It is also universally known, but not always remembered, that access to and preservation of the collection are directly related to the design of the facility and the quality of its construction and furnishings: the better the facility, the better the collection.

The Historical Association's research collections have moved to much larger quarters in the new Historical Museum at the cultural center, where someday in the future they will fill the shelves and drawers. In this new home, the collections will not only be bigger, they will also be better preserved and more accessible.

What is being collected in the new museum? The Historical Association of Southern Florida collects material related to the history of South Florida and the Caribbean area and material which can be used for the interpretation of the history in those areas. The Tebeau Library is specialized, one way of using limited space to greatest effect.

HASF is concentrating on those primary research sources it has always sought, with continuing emphasis on iconographic records. (Imagine **Update** or an exhibit without pictures!) These iconographic sources include photographs, negatives, stereographs, circuit photos, postcards, posters, prints, slides, illustrated books and pamphlets, maps, and architectural drawings.

HASF will not collect newspapers, for they are a major area of concentration for our new neighbor, the main Miami-Dade Public Library, in its Florida Collection.

One iconographic collection that will grow within the new research center is the Woodrow W. Wilkins Archives of Architectural Records. Founded in the spring of 1982 to honor Woody Wilkins, who among many other things was a past HASF board member, the Wilkins Archives include diverse kinds of architectural records, especially drawings and plans. Flat file cases will provide space to store these

bulky treasures; tables, the space to use them.

The Wilkins Archives could not exist without their advisory board, which is composed of representatives of co-sponsoring organizations involved in history and architecture. The board provides financial support and assistance in seeking donations to the collection. This cooperative effort for a common goal is an exciting new direction for HASF and the historic community.

Above the new research room is a mezzanine of the same size, a floor between floors. Here is space at last for the curatorial aspects of the research collection. No longer will volunteers and staff struggle to record 5,000 recently acquired negatives, a process which takes weeks, at the same table where a succession of library visitors may be trying to research a variety of projects requiring mountains of resources. The workspace on the mezzanine will give the Tebeau Library a place to process acquisitions and conserve holdings, a place where work can be laid out undisturbed for as long as is necessary.

Another curatorial aspect of the research collections is storage. Storage has been planned to provide the maximum possible space for collection growth, to facilitate the prompt retrieval of needed materials, and to preserve the collections in space designed for their care. The shelves are sixteen inches deep, six inches more than normal library book shelves, in order to accommodate the archives and manuscripts, whose boxes are usually sixteen inches deep. Something as simple as adequate shelving will make a tremendous difference in access to the collection and its ability to grow.

These shelves will provide space for present holdings and future growth of those parts of the collection valued as artifacts as well as for their informational content, and those materials too delicate to be handled repeatedly by the browsing visitor – negatives, original photo prints, archives, and manuscripts.

In many ways the move to the new building promises to be a stimulus for the research connection's strengthening and growth.

It is my pleasure to welcome you to Florida's new and important cultural resource, the Historical Association of Southern Florida Museum.

The Museum is our latest effort to share with our citizens and visitors Florida's very rich history and heritage.



George Firestone
Secretary of State

Artifact Collection

Items disappear with changing times . . .
some have found a home in the collection.



BY DANIEL O. MARKUS
Curator of Collections

At a workshop on storage and handling sponsored by the Smithsonian Institution in Washington, D.C., Joan Andrews of the National Museum of Natural History stated that she did not know of any museum in the country that did not have a storage problem. Even the Smithsonian, the "Nation's Attic," which in the case of some of its storage areas is literally that, has more artifacts than it can store comfortably.

The Historical Association of Southern Florida's new museum is unique in that its artifact storage areas, over 2,300 square feet, are able to hold all but some of the very large objects in its collection. The new museum also has room for future growth in all collection areas – artifacts, as well as manuscripts, books, maps, and photographs.

The artifact storage area in the previous museum contained only 800 square feet, which were overflowing. The present artifact collection includes over 7,500 objects, 50 boxes of archaeological materials, and almost 400 items on loan. Counted among those artifacts are Tequesta relics, Spanish shipwreck materials, homesteading tools, a 1920s trolley, a World War II practice-bomb, and a hoola-hoop. Some large items like a 1955 Coca-Cola vending machine, Dr. Bascom Palmer's medical chair, and an iron cannon from the HMS *Winchester* were kept in the museum's workshop. Other artifacts have been stored in warehouse space provided by Dade County, the Dade County Records Center, and in a safe deposit box at a local bank.

Having enough room is not the only requirement for safeguarding a collection. Climate control, security, and accessibility also are necessary for a superior museum.

Climate control within a museum, maintaining stable temperature and humidity levels, is vitally important. Objects that appear to be in good condition may break into a hundred pieces after going from a very moist atmosphere to a drier one. Even though climate control depends on an air-conditioning system, the use of buffer materials such as bleached cotton, acid-free paper, and acid-free cardboard boxes can help compensate for any failure of that system in the storage area. The Historical Museum uses all of these protective devices to supplement its air conditioner.

Efficient climate controls can neutralize the harmful effects of the atmosphere's temperature and humidity. Lighting within museums also must be strictly controlled with light meters and UV (ultra-violet) filters. Too much light or light containing ultra-violet rays from the sun

or fluorescent bulbs can make textiles brittle and fade colors. Heat, insects, molds, and micro-organisms can be controlled through proper sanitation and effective climate control.

The present museum has four levels of security for its collection. Items of great monetary value are kept in a safe deposit box at a local bank. Other less valuable objects of concern are kept in a safe at the museum. The majority of the artifact collection is kept in a room with limited access and a special lock. Large, heavy objects are kept in open storage areas. The museum also has a burglar alarm, smoke detectors, a system of surveillance cameras, a sprinkler system and security guards.

The collections, however, still must be available for research, education, and exhibit purposes. To facilitate availability and to maintain an exact record of the collection, a standard procedure, known as accessioning, is followed whenever the museum accepts an artifact. First it is registered on a master list and given an identifying number; then an accession card, recording the artifact's size, shape, weight, color, history, location, and other vital data is made. Finally the object is listed in the subject catalog. Every artifact in the collection can be found by its number, its donor, or its uses as listed in the subject catalog.

Once the museum has accepted an object, the conservation and preservation of the artifact become the responsibility of the museum. Just sitting on a shelf the object is exposed to various adverse elements in the environment such as atmosphere, light, heat, vibration, insects, molds and micro-organisms.

The single greatest source of damage to objects, however, is a human being. Humans have a natural tendency to touch objects and the most important rule of conservators is that "nothing should be touched without reason and then for the shortest time compatible with the task." Other rules include no eating, smoking, or drinking near artifacts; plan any move ahead of time; do not hurry; and handle each object as though it were the most valuable one in the museum's collection.

Collecting artifacts, photographs, and documents is an integral part of the museum's operation. The Association's acquisition policy states that "the Historical Association of Southern Florida collects material related to the history of South Florida and the Caribbean area. It also collects material which can be used for the interpretation of the history to those areas."

The museum's staff always is happy when people bring in their possessions or those of their parents, grandparents, or great-grandparents for consideration as donations. The museum needs materials from all eras of Florida's history. Today there is one from which the Association is particularly soliciting donations – the post-World War II era – because the museum has few artifacts from the 1950s through the 1970s. Most people do not realize that poodle skirts, crinolines, circle pins, peace symbols, draft cards, Nehru jackets, ten-speed bikes, or running shoes have historic significance.

The museum also wants things that are associated with businesses and institutions from the same era. Pickin' Chicken, the Big Wheel, Jimmy's Hurricane, and Billy's Drive-In were local "hangouts" for high school students. University of Miami freshman beanies, Burdine's snow princess desserts, carved coconut heads, and stuffed alligators for tourists are artifacts.

As curator of collections, my aim is to improve the quantity and the quality of the artifact collection through active solicitation and continued implementation of the most modern curatorial standards and techniques. Certainly the Association's present quarters will be a great help.

John James Audubon's "Birds of America"

The *Birds of America* is a set of 435 prints containing 1,065 life-sized bird portraits published by John James Audubon between 1826 and 1838. Over thirty depict birds painted in Florida. The original artwork was transformed into copper plate engravings by Robert Havell, Jr. After being printed on double-elephant (nearly 30 by 40 inches) Whatman handmade drawing paper, each print was colored by hand. Only about 200 complete sets were made, and fewer than 150 exist today.

The Historical Museum of Southern Florida is proud to have one of only a few complete sets on public display. Its acquisition in 1981 was made possible through a generous donation to the Historical Association of Southern Florida Endowment by Mr. Mitchell Wolfson, Jr.



Brown Pelican



Booby Gannet (Brown Booby)



Great White Heron



American Flamingo



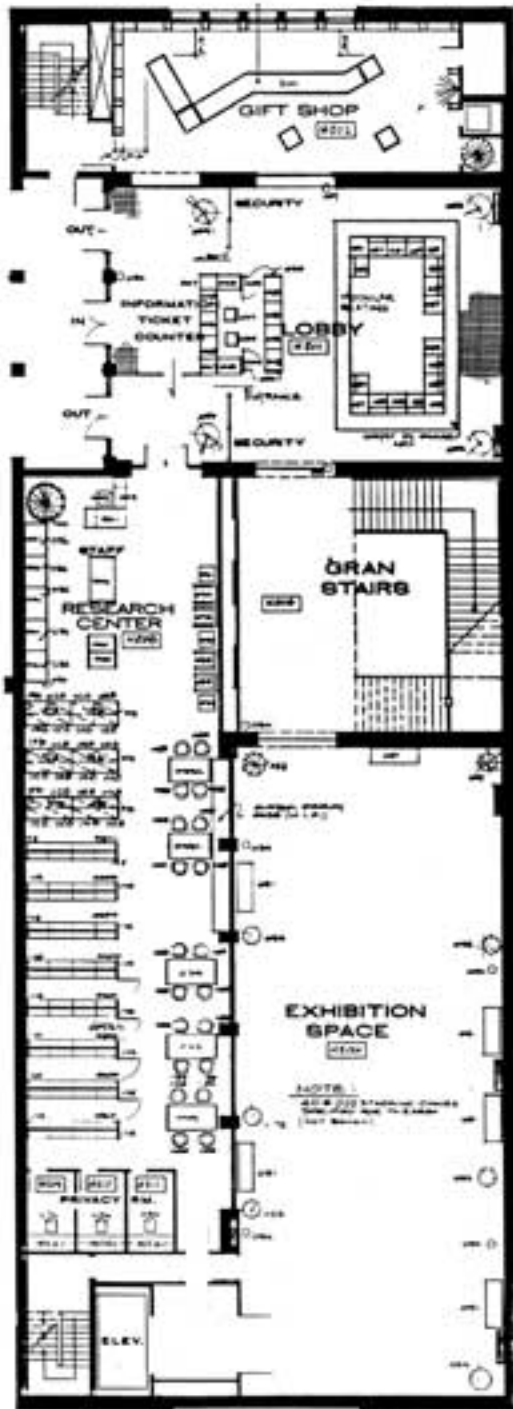
Roseate Spoonbill

The new Historical Museum of Southern Florida exists but for one purpose – to educate. The people who live here or visit this place we now call South Florida will be able to learn and be inspired by the amazing story of those who came before them. In doing so, hopefully they will realize that they too are participants in history.

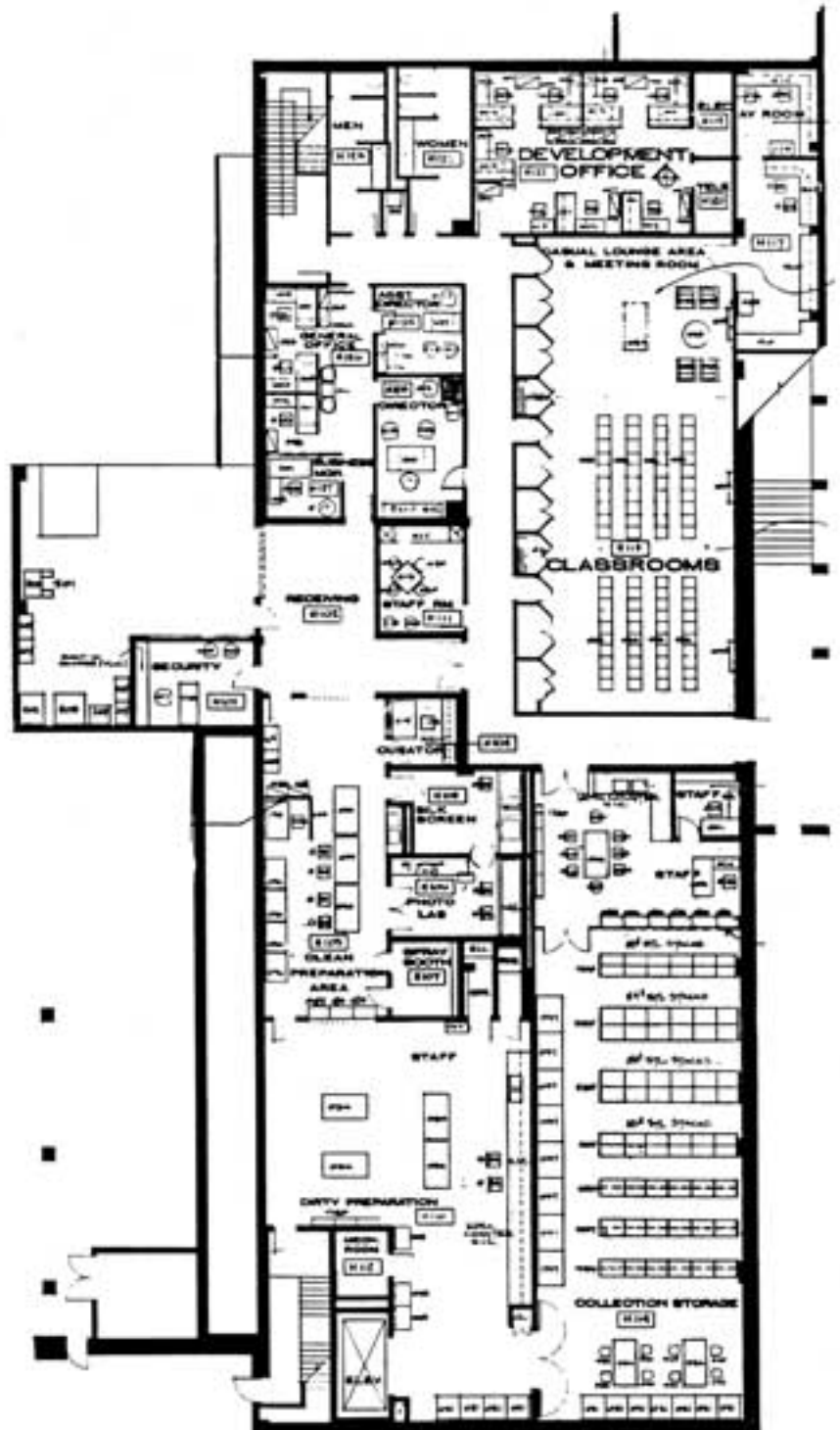


Randy F. Nimmich

Randy F. Nimmich
Executive Director



ENTRANCE LEVEL



GROUND LEVEL



“La Florida”

BY ANN McCOY

In “La Florida” Ann McCoy combines historical artifacts, costumes, symbols, figures and landscape in a dreamlike image. Studying John James Audubon’s paintings in Florida led her to see the state as “a paradise full of birds, a timeless Garden of Eden” before European civilization. More than 30 native birds inhabit the mural. The central figure is a symbol of Native American spirit and culture. The rituals depicted reflect the people’s sense of harmony with the environment. The beach scene is reconstructed from photographs taken at Matheson Hammock Park. The

unusual shadowless light unifying the work is predawn, found by the artist during excursions, at time by boat, to study local light conditions. Shell pendants, masks and vessels are from the Historical Museum’s collection.

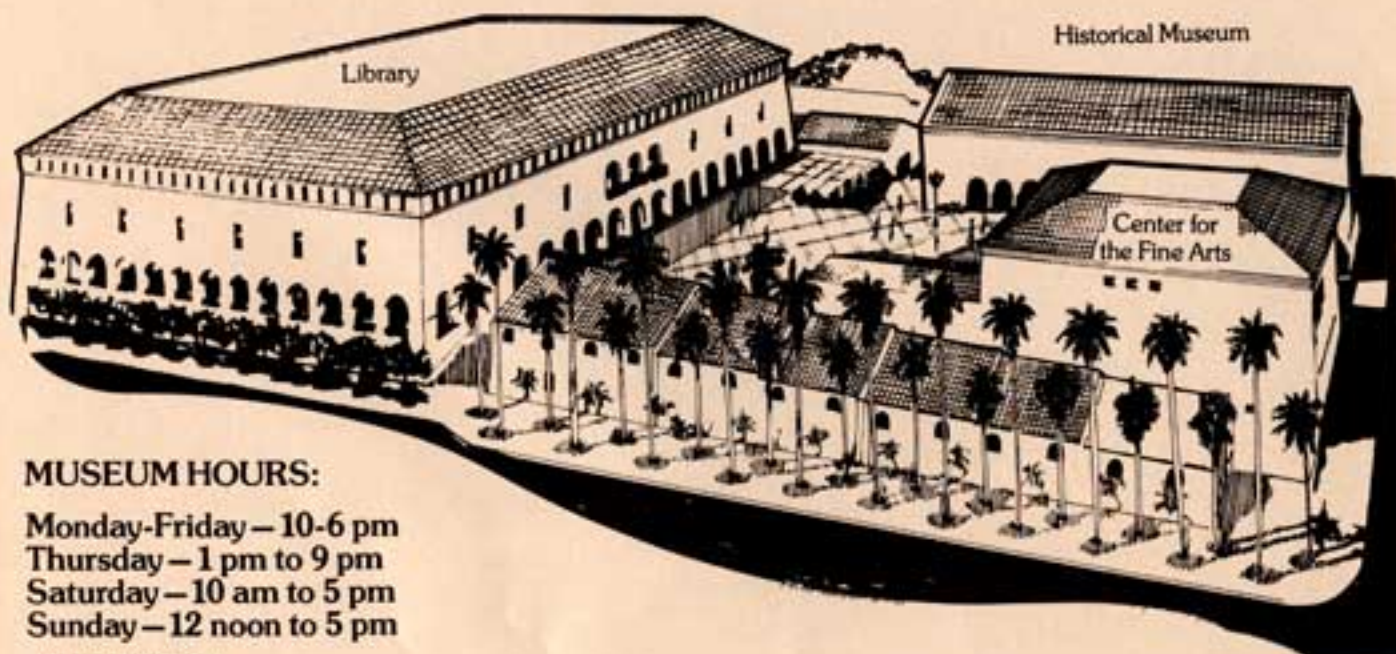
Ann McCoy (b. Boulder, CO 1946, BFA University of Colorado, MFA University of California at Los Angeles) utilized her interests in anthropology and archaeology in her research for the painting, commissioned for \$50,000 in January 1982, completed in April 1983 and dedicated in December 1983. The mural, which is ten feet by twenty-eight feet, was commissioned by the Dade County Art in Public Places program that provides a work of art for a new public building from .015 per cent of construction cost of the building.

The Dade County Board of County Commissioners is pleased to share the Historical Association of Southern Florida’s excitement and pride in bringing this fine new Historical Museum to the people of Dade County.



Stephen P. Clark
Mayor, Metropolitan Dade County

The new Historical Museum of Southern Florida at the Metro Dade Cultural Center



MUSEUM HOURS:

Monday-Friday – 10-6 pm

Thursday – 1 pm to 9 pm

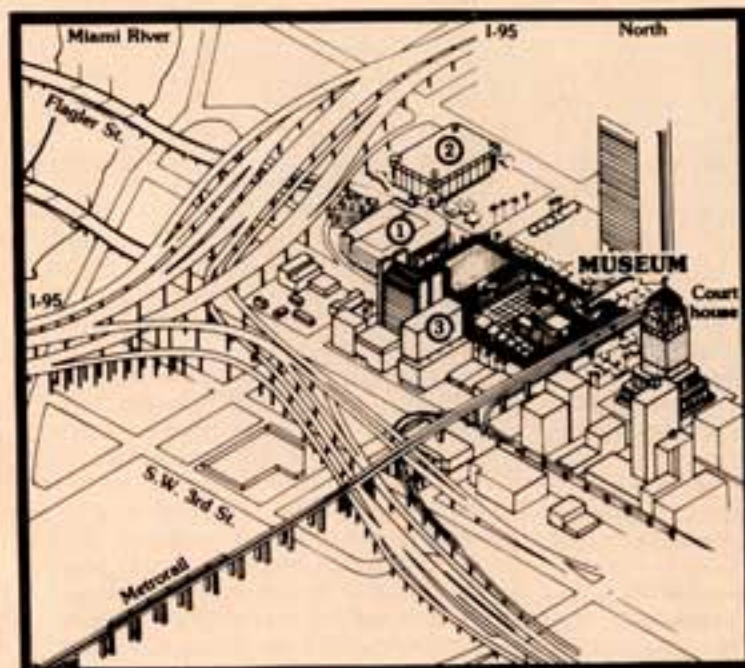
Saturday – 10 am to 5 pm

Sunday – 12 noon to 5 pm

ADMISSION:

Adults – \$3.00 Children – 6-12 \$2.00

Members enter free



How to get here:

Southbound on I-95: Use left lane Miami Ave. exit. Go left on Miami Ave. Go left on S.W. 2nd St. Go right on S.W. 1st Ave. Go left on Flagler St. Museum is on right.

Northbound on I-95: Use N.W. 2nd St. exit. Make a right on N.W. 2nd St. Make a right on N.W. 2nd Ave. Museum will be on left. 1, 2, 3, suggested parking.

**THE HISTORICAL MUSEUM
OF SOUTHERN FLORIDA**
101 WEST FLAGLER STREET
MIAMI, FLORIDA 33130
TELEPHONE (305) 375-1492





Update

Historical Association
of Southern Florida
101 West Flagler Street
Miami, Florida 33130

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Around the Museum

► Continued from page 2

grand winner, however was Thomasina Morris, a HASF member and UM graduate. She is the daughter of the late Hart Morris, basketball and assistant football coach at UM from '37 to '54. Thomasina found the words in the 1927 *Ibis* yearbook. No yearbook since has printed them. Herewith:

Southern suns and sky-blue water
Smile upon you, Alma Mater,
Mistress of this fruitful land,
With all knowledge at your hand,
Always just, to honor true,
All our love we pledge to you.
Alma Mater, stand forever,
On Biscayne's wondrous shore.

It is hoped that by the time the next gathering of a UM group takes place, the words will be sung loud and clear and the la-la-lujah chorus will be left to Handel.

Go 'Canes!

A L'HISTOIRE!

"Parlez-vous Francais, madame?"

"Sescuser, un peu."

And a fragile French connection had been made.

Madame Francois Lauchery of

Chantilly, France was on an American tour and while she had free time in Miami had come to the museum in search of information of a man named D'Hedouville who may have been in the area around the turn of the century, she thought. *Peu tetre I can help?*

Not I. But among **Lemon City, The Commodore's Story** and **Biscayne Country** we could begin. A call to Dr. Thelma Peters. "Do you have any clues about . . ." and an excited "Keep them there until I get there. Better yet, let me speak to the lady."

An arrangement was made for the next afternoon. Madame Lauchery is the director of a small museum in Chantilly of which the D'Hedouville family are benefactors. She knew that one of the family had migrated to Wyoming to ranch and because of delicate health had settled in South Florida.

Dr. Peters could help. She had written about the count, who had been part of a French colony in the area associated with the beginnings of Gesu Church. He was the godfather of Mathilde Knowles, who had been baptized in Lemon City in 1898. Dr. Peters had researched the

count at Duke University and had in her possession a letter from the count, given to her by a Lemon City resident. In addition, she was able to show Madame rotogravure pictures and a photocopy of the gentleman's obituary. Dr. Peters also supplied other places of reference.

In return, although Madame Lauchery was unable to answer too many questions she did fill in family details and parted with a promise to answer as many of Thelma's questions as she could after she returned home. She also extended an invitation to visit.

Farewells were said and in due course a letter arrived from Madame saying "We have so terrible storm and rain that it was impossible to take picture of the nice village of Hedouville. But I promise you to send to you as soon as possible. Mrs. de Hedouville has letters from Jean de Hedouville, but these letters are in her country house. She will take photocopies for you as soon as possible."

By now a firm French connection has been made.

Viva la France. Viva la HASF.

—ALICE P. WILLEY